

Vienna Instruments
Solo Download Instruments
Bassoon ensemble
Full Library

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Introduction

Welcome to the Vienna Symphonic Library, and thank you for purchasing one of our Solo Download Instruments! This document contains the mapping information for the "Full" version of the Vienna Instruments Bassoon ensemble. You will find in it a comprehensive survey of the articulations/Patches content, a listing of abbreviations, and the mapping list proper which gives details for every Patch, Matrix, and Preset.

"Full" Library

As opposed to the "Standard" versions of our Solo Download Instruments, the "Full" versions are identical with the corresponding instruments of a DVD Collection, i.e., they contain exactly the same samples, Patches, Matrices and Presets as the latter without any restrictions.

Installing a Download Instrument's Full version copies that instrument's sample content to a separate folder on your hard disk, so that it is not necessary to keep its Standard version installed – you may either delete it from your hard disk or at least remove it from the Directory Manager's list of activated instruments. In the Vienna Instruments Browser, the path of the Full version will be the same as that of the corresponding DVD Instrument, so that you can still see both versions as separate entries if you keep the Standard version installed.

Data paths and Patch name conventions

Since the Full versions of Download Instruments conform to the corresponding DVD Instruments, the data paths in your Vienna Instruments browser will be different than those of Standard Download or Special Edition Instruments. For instance, the path of the Standard Download Library of Flute 1 is "02D Flute-1", and all Patches can be found in this folder regardless of the articulation group they belong to. The Patch number is also marked with a "D" so that you immediately know it is a Download Instrument. In the Vienna Special Edition, Flute 1 is located in the folder "11 Flutes" together with the other flutes. Here, the Patch number is marked with an "S". The Full Download of Flute 1 is located in the subfolder "32 Flute" of the section "Woodwind Patches", which again contains subfolders grouping the Patches according to type, e.g., "01 SHORT + LONG NOTES", "02 DYNAMICS", etc. Patch names of the Full Download Library may differ from the corresponding ones of the Standard Download Library.

While Full Download Instruments contain all articulations of the corresponding DVD Instruments, their Patches are not divided into Standard and Extended content. The list of articulations further down which gives a summary of the Library's contents.

Special Patch configurations which sometimes are part of a Standard Download Instrument may be found in a reserved folder called "98 RESOURCES" in the Full Instrument. E.g., Flute 1 Standard contains the Patch "22D FL1 legato-sus"; in Flute 1 Full, this Patch is called "01 FL1_perf_leg_sustain" and is located in the Resources' subfolder "03 Perf Speed variation". (Apart from that, it also contains more samples.) Other articulations that can be found in the Resources folder are isolated dynamics repetitions in the subfolder "01 Perf Rep dyn" – e.g., the five repetitions of a legato crescendo, divided into separate Patches – and extracted velocity layers of sustained notes in the subfolder "02 Long Notes – Single Layer".

Patch information

The Patch information includes articulation type, playing range, number of samples used, RAM requirements, the number of velocity layers and alternations, AB switching possibilities, etc., as well as Patch specific information if necessary.

Where the type of articulation requires a special mapping (e.g., natural harmonics patches), the mapping layout will be shown in a detailed graphic.

Major and minor runs are always mapped to the keys of their scale, as are **arpeggios** to the keys of the broken chord played. **Grace notes** and **mordents** are mapped to their target note, i.e., the note the articulation ends with. Due to their nature, all **upward and downward articulations** (e.g., fixed glissandos and octave runs) have different mapping ranges – the upward movements ending the involved interval below the Patch's upper mapping range, while downward movements end the interval above its lower mapping range. (Please note that not all of the articulations mentioned above may be contained in your Collection.)

The Patch information also lists a Patch's velocity layers in detail. Velocity layer switches generally are the same for patches with the same number of layers but may occasionally be adapted to the instrument's requirements:

Layers	Layer 1	Layer 2	Layer 3	Layer 4	Layer 5	Layer 6
2	1–88	89–127				
3	1–55	56–88	89–127			
4	1–55	56–88	89–108	109–127		
5	1–24	25–55	56–88	89–108	109–127	
6	1–24	25–55	56–88	89–108	109–118	119–127

Interval performances

Interval performances are one of the outstanding features of our Vienna Instruments. They allow you to play authentic legato without any programming tricks. In our Silent Stage, all intervals from minor second to the octave were recorded for every instrument – up and down, of course; that makes 24 interval samples per note for one velocity alone! When you load an interval performance Patch and play a line on your keyboard, the software automatically joins the right samples with their interval transitions again, and you hear a perfect legato. By the way, this technique is not only used for legato but also for other articulations like the strings' portamento, marcato, or détaché and spiccato articulations.

Interval performances also contain at least two legato repetitions for every note which alternate automatically whenever you strike a key more than once. There also are preconfigured thresholds for legato and repetition notes: The legato threshold – i.e., the maximum break between notes where legato is played – is 50 ms. Otherwise, a sustained starting note will sound so that you can easily start a new phrase without leaving the legato Patch. For note repetitions, the threshold is 200 ms: a break up to that duration will yield a legato repetition; if the break is longer, a new starting note. But of course, it's mingling legato with other articulations which makes a piece really come alive.

Due to their nature, all interval performances are monophonic; otherwise, the software would have to be able to decide which source note belongs to which target note. To circumvent this, you can open two VI instances of the same instrument on separate MIDI tracks without any additional strain on your RAM.

Note: the Vienna Instruments PRO player software also allows you to play polyphonic Interval performances.

Another variety of interval performance you will come across is the "perf-leg_sus" Patch. These Patches also contain normal legatos, only the target note of each interval is crossfaded into a looped sustain. They can be used for slower pieces with long notes; however, you should use them with circumspection, since plain legatos sound more lively because they not only render the interval transitions as they were played, but also have different target samples for every interval instead of the same sustained note: When you play, e.g., c–e and then c#–e with normal legato, you will get two different "e" tones; with sus-legato you won't.

Matrix information

Each Matrix listing contains information regarding the Patches used for the Matrix, the number of horizontal and vertical dimensions, and switching properties. A mapping table shows the Cell positions for each of the Matrix' Patches.

A/B switching normally is set to A0 for upward/crescendo, and B0 for downward/diminuendo. However, some bass instruments go below that range so that the A/B keys have to be adapted accordingly. For example, the A/B switches for double bass are A0 and A#0 because the instrument's lower range extends to B0.

In order to facilitate working with **MIDI controller switches** like the Modulation wheel, the switching positions are not distributed equally across the controller range if they control more than two Matrix rows or columns; generally, the switching range will be narrower at the extreme positions because they are easy to set, and wider in the middle where it is harder to find the desired setting.

Speed controller switches naturally are adjusted to the Patches involved, and have been tested carefully as to their playability. However, if you find that they do not fit your playing, or want to try out other settings, you can change this as well as any other controller's settings at the **Control edit** page, and save the result in your Custom Matrix folder.

Preset information

The Preset information lists the Matrices used in the Preset as well as its keyswitches. All other information can be gathered from the Matrix and Patch listings, so there's not really much to say here. Please note that the Matrices of a Preset can also be switched with MIDI Program Changes (VI: 101–112; VI PRO: 1–127) instead of keyboard notes, and if you like to keep your keyboard free for playing instead of switching, you can disable Preset keyswitching and only use MIDI Program Changes. Vienna Instruments PRO also allows you to define a MIDI Control for Preset keyswitching.

Abbreviations

Here's a list of abbreviations in Patch names, which will help you to determine a Patch's content even without the help of the Vienna Instruments browser. Please note that not all of the abbreviations may occur in the manual on hand.

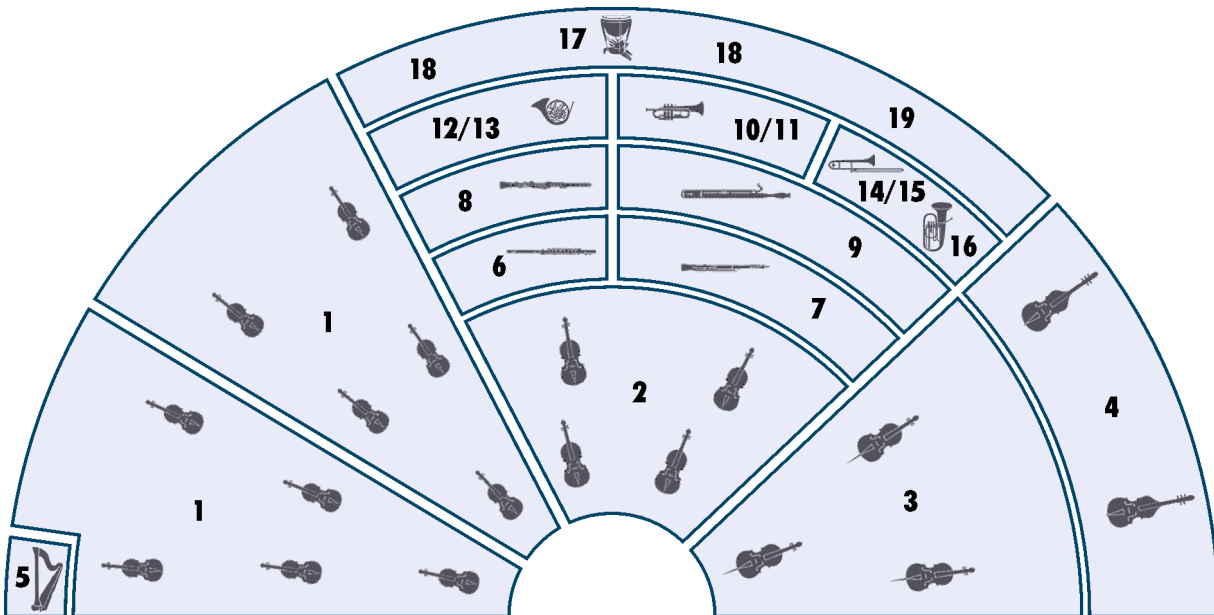
Abbreviation	Meaning	Abbreviation	Meaning
+	faster articulation (runs and arpeggios)	li	light
150, 160, ...	150, 160, ... BPM (beats per minute)	lo	long
1s, 2s, ...	tone length 1 sec., 2 sec., ...	ma	major
acc	accelerando	me	medium
all	combination of all Patches of a category	mi	minor
arp	arpeggio	mord	mordent
cre	crescendo	nA	normal attack
dim	diminuendo	noVib	without vibrato
dm	diminished (arpeggios)	perf-rep	repetition performance
dyn	dynamics (crescendo and diminuendo)	por	portato
dyn5, dyn9	dynamics, 5/9 repetitions	run	octave run
fa	fast	sA	soft attack
faT	fast triplets	sl	slow
fA	fast attack	sta, stac	staccato
fA_auto	attack automation (normal/fast attack)	str	strong
fast-rep	fast repetitions	sus	sustained
flatter	flutter tonguing	T	triplets
fx	effect – flute: tongue-ram staccato	UB	upbeat
hA	hard attack	UB-a1, -a2	1, 2 upbeats
leg	legato	v1, v2 ...	1st, 2nd, ... variation
		Vib	with (medium) vibrato
		Vib-progr	progressive vibrato
		XF	cell crossfade Matrix

Articulations

47 Bassoons – a3	Full Content
01 SHORT + LONG NOTES	Staccato Portato short and medium Sustained
02 DYNAMICS	Strong crescendo and diminuendo, 2, 3 and 5 sec. Fortepiano, sforzato, sforzatissimo
03 CLUSTER + TRILLS	Clusters, normal and sforzato Trills, minor to major 2nd, normal and dynamics
10 PERF INTERVAL	Legato Marcato
11 PERF INTERVAL FAST	Legato Marcato
12 PERF TRILL	Trills, legato, minor 2nd to major 3rd
13 PERF REPETITION	Legato, portato, staccato Dynamics for all repetitions

The orchestra

There are several ways of setting up an orchestra, depending on the era of the piece played, the type of the piece and the instruments it requires, and even on the preference of the conductor. The figure below shows one of the more common setups, which can be taken as a guideline for mixing a composition, properly positioning the instruments in the stereo field and adding reverb according to the size of the concert hall you want your piece to be played in.



- 1 1st and 2nd violin
- 2 Viola
- 3 Cello
- 4 Double bass
- 5 Harp
- 6 Concert flute, piccolo
- 7 Oboe, English horn
- 8 Clarinet, bass clarinet

- 9 Bassoon, contrabassoon
- 10/11 Trumpet
- 12/13 Horn
- 14/15 Trombone
- 16 Tuba
- 17 Timpani
- 18 Drums, cymbals
- 19 other percussion instruments

Pitch

For designating pitch, the Vienna Symphonic Library uses International Pitch Notation (IPN), which was agreed upon internationally under the auspices of the Acoustical Society of America. In this system the international standard of A=440 Hz is called A4 and middle C is C4. All pitches are written as capital letters, their respective octave being indicated by a number next to it. The lowest C on the piano is C1 (the A below that is A0), etc.

You can tune your Vienna Instruments to other players, or adjust it to tunings of earlier musical periods by setting the Perform page's Master Tune option within a range of 420 to 460 Hz.

47 Bassoons - a3

The Instrument

Description

The bassoon is a woodwind instrument in the tenor and bass register. It is a double-reed instrument like the oboe. Due to the U-shaped bend of the bassoon tube however it sounds mellow and velvety and lacks the penetrating and brilliant shawm-like sound.

Modern woodwind sections usually use two bassoons.

Range and notation

The bassoon has a range from Bb1–Eb5 (forced up to F5).

It is a non-transposing instrument (actual pitches are notated). Notation is in bass clef, with tenor clef being used for the higher registers. Notation in treble clef is rare.

Sound characteristics

Mellow, gentle, velvety, mild, sonorous, warm, smooth, picturesque, tense, active, penetrating, plaintive, long, light, delicate, full, round, slender, narrow, sensitive.

The differences between the registers are very pronounced, which is one of the instrument's most striking characteristics: full and sonorous in the lower register, slender, elegant and melodious in the middle and narrow and compressed in the upper register.

The bassoon's low notes with their substantial, compact and unobtrusive sound are often used as a bass foundation. The notes of the middle register sound sonorous, rich, clear and stately. They possess a wide range of expression; they can be gently caressing or sharply austere, merry and bright or melancholy and despondent. They are equally well suited for mysterious, demonic and eerie effects.

In all its registers, the notes of the bassoon – especially staccato notes – are well suited for the performance of humorous, comic effects and the depiction of musical caricatures.



Combination with other instruments


The fascination of the bassoon's sound lies in two qualities:





On the one hand, it achieves a good blend with most of the other instruments in the orchestra, as does the horn; This capability to blend with the sound of other instruments allows the bassoon to merge with the overall sound of the orchestra as an unobtrusive bass voice.

On the other hand the bassoon's sound is also clearly defined and therefore suitable for thematic and solo tasks.

Patches

01 SHORT + LONG NOTES		Range: A#1–D#5		
01 BA-3_staccato			Samples: 246	RAM: 15 MB
Staccato 3 velocity layers				
02 BA-3_portato_short			Samples: 246	RAM: 15 MB
Portato, short 3 velocity layers				
03 BA-3_portato_medium			Samples: 246	RAM: 15 MB
Portato, medium 3 velocity layers				
11 BA-3_sus			Samples: 246	RAM: 15 MB
Sustained 3 velocity layers Release samples				
02 DYNAMICS		Range: A#1–D5		
01 BA-3_dyn-str_2s			Samples: 40	RAM: 2 MB
Strong crescendo and diminuendo, 2 sec. 1 velocity layer AB switch crescendo/diminuendo				
02 BA-3_dyn-str_3s			Samples: 40	RAM: 2 MB
Strong crescendo and diminuendo, 3 sec. 1 velocity layer AB switch crescendo/diminuendo				
03 BA-3_dyn-str_5s			Samples: 40	RAM: 2 MB
Strong crescendo and diminuendo, 5 sec. 1 velocity layer AB switch crescendo/diminuendo				
04 BA-3_fp			Samples: 41	RAM: 2 MB
Fortepiano 1 velocity layer				


05 BA-3_sfz	Samples: 41	RAM: 2 MB
Sforzato 1 velocity layer		
06 BA-3_sffz	Samples: 41	RAM: 2 MB
Sforzatissimo 1 velocity layer		
<div> <div>03 CLUSTER + TRILLS</div> <div>Range: A#1–C5</div> <div>  </div> </div>		
01 BA-3_cluster	Samples: 76	RAM: 4 MB
Three-note clusters 2 velocity layers Release samples		
02 BA-3_cluster_sfz	Samples: 19	RAM: 1 MB
Three-note clusters, sforzato 1 velocity layer		
11 BA-3_trill_1	Samples: 76	RAM: 4 MB
Trills, minor 2nd 2 velocity layers Release samples		
12 BA-3_trill_2	Samples: 76	RAM: 4 MB
Trills, major 2nd 2 velocity layers Release samples		
13 BA-3_trill_1_dyn	Samples: 38	RAM: 2 MB
Trills, minor 2nd Crescendo and diminuendo 1 velocity layer AB switch crescendo/diminuendo		
14 BA-3_trill_2_dyn	Samples: 38	RAM: 2 MB
Trills, major 2nd Crescendo and diminuendo 1 velocity layer AB switch crescendo/diminuendo		

10 PERF INTERVAL		Range: A#1–D5		
01 BA-3_perf-legato			Samples: 759	RAM: 47 MB
Legato 2 velocity layers Release samples				
02 BA-3_perf-marcato			Samples: 919	RAM: 57 MB
Marcato 2 velocity layers Release samples				
11 PERF INTERVAL FAST		Range: A#1–D5		
01 BA-3_perf-legato_fa			Samples: 786	RAM: 49 MB
Legato, fast 2 velocity layers				
02 BA-3_perf-marcato_fa			Samples: 946	RAM: 59 MB
Marcato, fast 2 velocity layers				
12 PERF TRILL		Range: A#1–D5		
01 BA-3_perf-trill			Samples: 2188	RAM: 136 MB
Performance trills, legato, minor 2nd to major 3rd 2 velocity layers Release samples				
13 PERF REPETITION		Range: A#1–D5		
01 BA-3_perf-rep_leg			Samples: 200	RAM: 12 MB
Legato 2 velocity layers				
02 BA-3_perf-rep_por			Samples: 360	RAM: 22 MB
Portato 2 velocity layers				
03 BA-3_perf-rep_sta			Samples: 360	RAM: 22 MB
Staccato 2 velocity layers				

21 BA-3_perf-rep_dyn5_leg	Samples: 200	RAM: 12 MB
Legato dynamics, 5 repetitions 1 velocity layer AB switch crescendo/diminuendo		
22 BA-3_perf-rep_dyn9_por	Samples: 360	RAM: 22 MB
Portato dynamics, 9 repetitions 1 velocity layer AB switch crescendo/diminuendo		
23 BA-3_perf-rep_dyn9_sta	Samples: 360	RAM: 22 MB
Staccato dynamics, 9 repetitions 1 velocity layer AB switch crescendo/diminuendo		

98 RESOURCES

Isolated dynamics repetitions, single layer long notes, interval performance variations.

01 Perf Rep dyn	Range: A#1–D5	
01_BA-3_rep_cre5_leg-1 (2/3/4/5)	Samples: 20	RAM: 1 MB
Extracted repetitions: Legato, crescendo, 1st to 5th note 1 velocity layer		
01_BA-3_rep_dim5_leg-1 (2/3/4/5)	Samples: 20	RAM: 1 MB
Extracted repetitions: Legato, diminuendo, 1st to 5th note 1 velocity layer		
03_BA-3_rep_cre9_por-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Portato, crescendo, 1st to 9th note 1 velocity layer		
03_BA-3_rep_dim9_por-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Portato, diminuendo, 1st to 9th note 1 velocity layer		
04_BA-3_rep_cre9_sta-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Staccato, crescendo, 1st to 9th note 1 velocity layer		
04_BA-3_rep_dim9_sta-1 (2/3/4/5/6/7/8/9)	Samples: 20	RAM: 1 MB
Extracted repetitions: Staccato, diminuendo, 1st to 9th note 1 velocity layer		

02 Long Notes - Single Layer**Range: A#1–E5****01 BA-3_sus_p****Samples: 82****RAM: 5 MB**

Sustained, piano
 1 velocity layer
 Release samples

02 BA-3_sus_mf**Samples: 82****RAM: 5 MB**

Sustained, mezzoforte
 1 velocity layer
 Release samples

03 BA-3_sus_f**Samples: 82****RAM: 5 MB**

Sustained, forte
 1 velocity layer
 Release samples

03 Perf Speed variation**Range: A#1–D5****01 BA-3_perf-leg_sustain****Samples: 759****RAM: 47 MB**

Interval performance: Legato with sustain crossfading
 2 velocity layers
 Release samples

99 RELEASE

This section contains release samples for various patches of the other sections. Please do not try to load them into a Vienna Instruments matrix – you will not be able to hear anything when you try to play them.

Matrices

Matrix - LEVEL 1

L1 BA-3 Articulation Combi

Samples: 1067 RAM: 66 MB

Single note articulations

Staccato, portato short, sustained, fortissimo and sforzato, trills half and whole tone, and clusters normal and sforzato

AB switch crescendo/diminuendo

Matrix switches: Horizontal: Keyswitches, C6–E6 Vertical: Modwheel, 2 zones

	C6	C#6	D6	D#6	E6
V1	stac	sus	fp	trill half	cluster
V2	port. short	sus	sfz	trill whole	cluster sfz

L1 BA-3 Perf-Legato Speed

Samples: 983 RAM: 61 MB

Interval performances

Legato with sustain crossfading, normal, and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
Legato	sustain XF	normal	fast

L1 BA-3 Perf-Repetitions Combi

Samples: 920 RAM: 57 MB

Repetition performances

Legato, portato, and staccato

Matrix switches: Vertical: Modwheel, 3 zones

	repetitions
V1	legato
V2	portato
V3	staccato

Matrix - LEVEL 2 A - Advanced

01 BA-3 Perf-Universal

Samples: 2003 RAM: 125 MB

Interval performances

Legato with sustain crossfading, normal, and fast

Marcato normal and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones Vertical: Modwheel, 2 zones

	H1	H2	H3
legato	sustain	normal	fast
marcato	normal	normal	fast

02 BA-3 Perf-Trill Speed**Samples: 2535 RAM: 158 MB**

Multi interval performances

Legato and trills

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 2 zones

	H1	H2
V1	legato	trills

03 BA-3 Short+Long notes - All**Samples: 984 RAM: 61 MB**

Single notes

Staccato, portato short and medium, sustained

Matrix switches: Horizontal: Keyswitches, C6–D#6

	C6	C#6	D6	D#6
V1	staccato	portato short	portato med.	sustained

Matrix - LEVEL 2 B - Standard**11 BA-3 Perf-Legato Speed****Samples: 983 RAM: 61 MB**

Interval performances

Legato with sustain crossfading, normal, and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
Legato	sustain XF	normal	fast

12 BA-3 Perf-Marcato Speed**Samples: 1143 RAM: 71 MB**

Interval performances: Marcato normal and fast

Monophonic, Speed controller

Matrix switches: Horizontal: Speed, 2 zones

	H1	H2
Marcato	normal	fast

13 BA-3 Dynamics - All**Samples: 245 RAM: 15 MB**

Dynamics

Strong crescendo and diminuendo 2, 3, and 5 sec.

Fortepiano, sforzato, sforzatissimo

Matrix switches: Horizontal: Keyswitches, C6–D6 Vertical: Modwheel, 4 zones

	C6	C#6	D6
strong dyn.	2 sec.	3 sec.	5 sec.
fp	%	%	%
sfz	%	%	%
sffz	%	%	%

14 BA-3 Trills - All**Samples: 228 RAM: 14 MB**

Trills

Normal and dynamics

Half and whole tone

Matrix switches: Horizontal: Keyswitches, C6–C#6 Vertical: Modwheel, 2 zones

	C6	C#6
half tone	normal	dynamics
whole tone	normal	dynamics

Matrix - LEVEL 2 C - Repetitions**31 BA-3 Perf-Repetitions - Combi****Samples: 920 RAM: 57 MB**

Repetition performances

Legato, portato, and staccato

Matrix switches: Horizontal: Keyswitches, C6–D6

	C6	C#6	D6
V1	legato	portato	staccato

32 BA-3 Perf-Repetitions - Speed**Samples: 920 RAM: 57 MB**

Repetition performances

Legato, portato, and staccato

Speed controller

Matrix switches: Horizontal: Speed, 3 zones

	H1	H2	H3
V1	legato	portato	staccato

Matrix - LEVEL 2 E - Keyswitch Vel**71 BA-3 Legato - cre5****Samples: 100 RAM: 6 MB**

Legato notes: Crescendo, keyswitch velocity

Keyswitches control 5 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–E6

	C6	C#6	D6	D#6	E6
velocity	1st	2nd	3rd	4th	5th

72 BA-3 Portato - cre9**Samples: 180 RAM: 11 MB**

Portato notes: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

73 BA-3 Staccato - cre9**Samples: 180 RAM: 11 MB**

Staccato notes: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

74 BA-3 Combi - cre9**Samples: 360 RAM: 22 MB**

Portato and staccato: Crescendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6 Vertical: Modwheel, 2 zones

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
portato	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
staccato	1st	%	%	%	%	%	%	%	%

75 BA-3 Legato - dim5**Samples: 100 RAM: 6 MB**

Legato notes: Diminuendo, keyswitch velocity

Keyswitches control 5 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–E6

	C6	C#6	D6	D#6	E6
velocity	1st	2nd	3rd	4th	5th

76 BA-3 Portato - dim9**Samples: 180 RAM: 11 MB**

Portato notes: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

77 BA-3 Staccato - dim9**Samples: 180 RAM: 11 MB**

Staccato notes: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
velocity	1st	2nd	3rd	4th	5th	6th	7th	8th	9th

78 BA-3 Combi - dim9**Samples: 360 RAM: 22 MB**

Portato and staccato: Diminuendo, keyswitch velocity

Keyswitches control 9 dynamic steps

Matrix switches: Horizontal: Keyswitches, C6–G#6 Vertical: Modwheel, 2 zones

	C6	C#6	D6	D#6	E6	F6	F#6	G6	G#6
portato	1st	2nd	3rd	4th	5th	6th	7th	8th	9th
staccato	1st	%	%	%	%	%	%	%	%

Presets

BA-3 VSL Preset Level 1

Samples: 2646 RAM: 165 MB

L1 BA-3 Perf-Legato Speed
 L1 BA-3 Articulation Combi
 L1 BA-3 Perf-Repetitions Combi

Keyswitches: C7-D7

BA-3 VSL Preset Level 2

Samples: 5441 RAM: 340 MB

01 BA-3 Perf-Universal
 02 BA-3 Perf-Trill Speed
 L1 BA-3 Articulation Combi
 31 BA-3 Perf-Repetitions - Combi
 74 BA-3 Combi - cre9

Keyswitches: C7-F7